

HOLDING SPACE FOR THE FUTURE

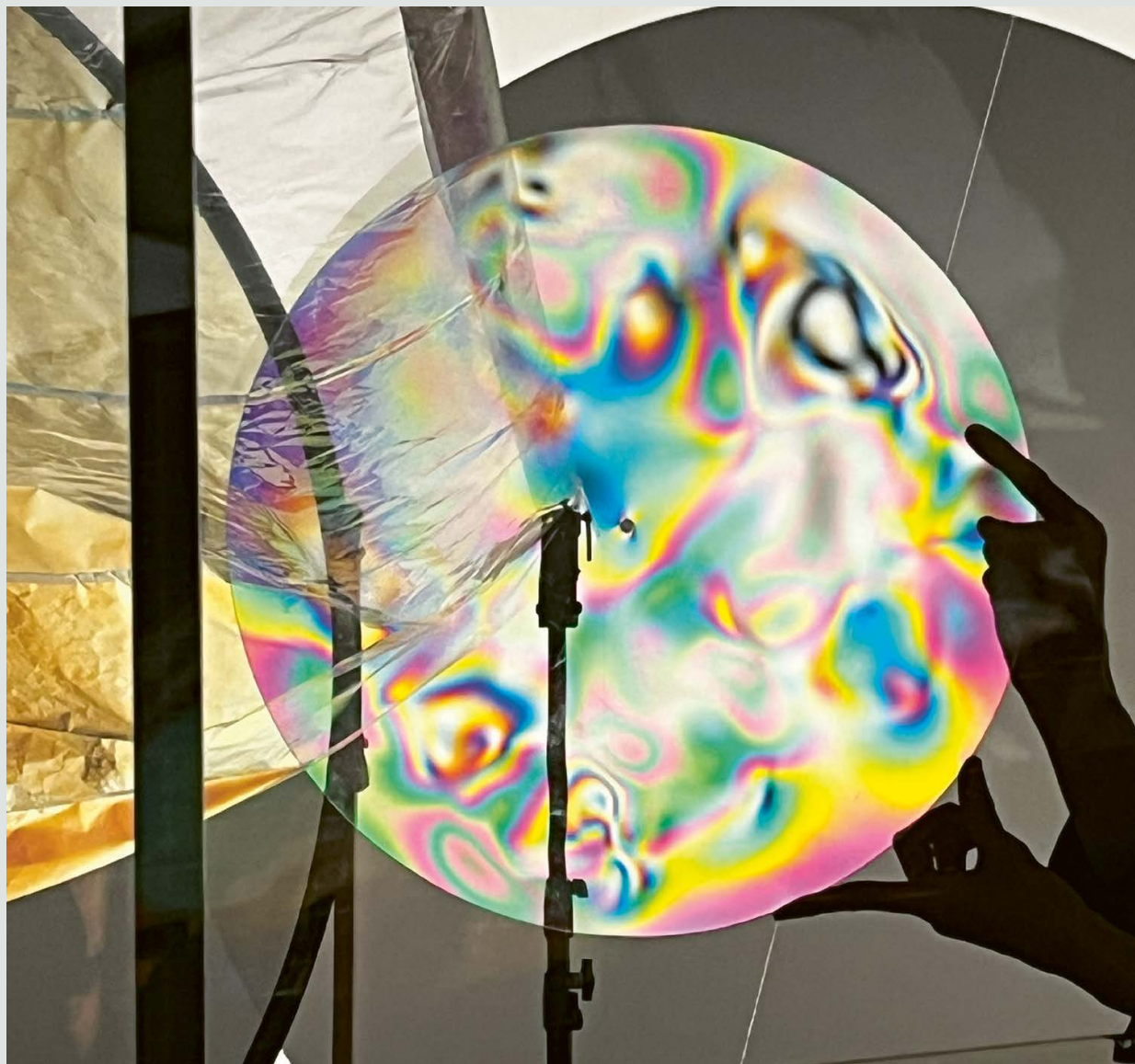
OLAFUR ELIASSON AND
GERALDINE KIRRIHI BARLOW
IN CONVERSATION

Geraldine Kirrihi Barlow (GKB): It's really good to connect, Olafur. We've had so many conversations during the evolution of this exhibition, but this is a special point because we're more consciously making a record, recapping discussions we've had over time during the development of 'Presence'.

Olafur Eliasson (OE): I guess you could say some conversations start out by reconsidering the past, but if you go deep enough, they switch and will become about the present, and even shape the future. So let's hope we can do that!

GKB: It strikes me that your artworks do this. Maybe it's an ambitious starting point, but how do you reflect on this, looking back over your practice?

OE: What I think an artwork does, first and foremost, is to celebrate the present. It holds space for the present, it offers the hospitality of presence. We have spoken about this a few times. When I think of a new work of art, I start with giving space to the unforeseen, and in the process of making, I constantly go back to that space. I could, of course, choose to stay in the comfort zone of something safely defined as a work of art, and simply reference the past. The future, on the other hand – being unknown or uncertain or unpredictable – is hard to capture. So to prevent the past from taking over, that is, to prevent it from defining the future, is an exercise in *holding space for the future* together with the viewer. To hold space for the openness that is involved when we realise that things can, in fact, be different. One way of doing this, I think, is by being in the moment, by being present to our meeting up with the artwork. Some people readily perceive with or through their bodies, using all their senses, and open up quickly when seeing art. Others approach a work of art from a more conceptual point of view. They are in their heads, so to speak. There are many ways of meeting up with art, and none of them is right or wrong.



Experimenting with polarisation filters at Studio Olafur Eliasson, 2025

GKB: I am thinking about an artwork of yours that's not only very much about a moment, but is also a movement through time. *The Hekla twilight series 2006* suggests the passage of time while coming from a very particular place in Iceland, a place that's important to you.

OE: At the time I made that work, my father and his family lived about 30 or 40 kilometres south of Hekla, and when I was in Iceland I spent a lot of time there. Hekla is one of Iceland's big volcanos and has erupted three or four times in my lifetime, I think. Not large eruptions, but nevertheless, when you get close to it, you always wonder whether it could happen again. The area pictured in the photographs, just on the north-eastern side of Hekla, has black volcanic glass that shimmers in particular ways. And the snow, of course, is white. In summer, there is bright daylight all the time, while in winter, you have relatively short days.

If you are near the equator, the sun can rise to approximately 90 degrees above the horizon at solar noon. If you are exactly on the equator, the sun sits perpendicular to the horizon, and twilight is very brief because the sunsets and sunrises happen quickly. By contrast, in Iceland, or the very Northern Hemisphere, anywhere near the Arctic, the sun can sit at an angle of 50 degrees, 20 degrees or even less above the horizon. Instead of going down, it seems to hover over the horizon and only very gradually gets lower and lower. Twilight, therefore, lasts much, much longer than it does around the equator.

During twilight, therefore, Hekla is always side-lit. If you look at Mount Etna or Mount Vesuvius in Italian paintings, closer to the equator, they are very rarely lit from the side. A volcano is typically a cone, so when illuminated from the side it has a very bright side and a very dark side. In Iceland, there is more time during which things are lit sideways than from above. And this means that everything, especially if you have snow and black volcanic glass, looks very dramatic.



The landscape series (detail) 1997



What the Hekla photographs don't capture is the wind. It was so strong that day, it was hard to hold the camera still on the tripod. It was almost blowing over. I was standing there, holding my camera, and the sun just wouldn't go down. There's quite a passage of time captured in the series. The upper left photo was taken during daytime, and the lower right photo when darkness set in, after which I had to get down from the mountain. My car wasn't too far away, but I didn't have the courage to take more photos because it was stormy and I needed to find my way back. What is revealed clearly in these photos is that the sunlight comes in from the side – there is a dramatic atmosphere in the centre of the grid. This is so incredibly Icelandic for me.

Shadow stone 2006 was taken in the middle of the day, probably around February. You can see the shadow is roughly four times longer than the stone casting it. Again, everything is lit in this dramatic Nordic way. These photos are about journeying, about our relationship with objects and landscapes. They show that light is significant in the depiction of spatial depth. The ability to see a space as three-dimensional has to do with our ability to imagine our own body moving through that space. When something is given explicit depth by the sun, it also gives us a different reading of our own body in that space. What does it *feel like* being there?

With *The Hekla twilight series*, I hope to offer the perspective of being in nature by seeing time. Still, what we are looking at is not time. It is a *picture* of time passing. When I'm looking at it, I am already looking from a different point in time. I'm sorry for the mild drift here . . .

Shadow stone 2006

When I documented something Icelandic, people wondered, ‘Why do you think that’s interesting?’ When I looked at a shadow or at melting ice, I wanted to document something I could see, but others might not register.

GKB: I think it’s good to let ourselves drift, this can be a space of discovery also. Can you set the scene for these works in terms of your own history? Your heritage is Icelandic, and you moved between Denmark and Iceland as a child.

OE: My parents were Icelandic migrants to Denmark in the 1960s, and I was born in Copenhagen. From when I was very young, I was sent to Iceland to be with my grandparents over the summer, and I would also go for Christmas. My parents were in their 20s when I was born, and divorced when I was two or three. So when I was growing up, Denmark was where I went to school, and Iceland was where I went on vacation. I would spend a lot of time in the countryside and had a relationship with nature early on, whether it was going fishing with my family or my grandfather, or just being out in the summer evenings, playing with other kids until well after midnight because the sun simply wouldn’t set. I developed a certain sensitivity precisely because I wasn’t in Iceland all the time. When I documented something Icelandic, people wondered, ‘Why do you think that’s interesting?’ When I looked at a shadow or at melting ice, I wanted to document something I could see, but others might not register. Like the sun setting at Hekla. I made something explicit that was invisible to many, and would take a non-Icelander to recognise as unique. For my Icelandic family and friends there was simply no necessity to tell a story they already knew.

I’m thinking of *Melting ice on Gunnar’s land* 2008. Gunnar was a close family friend, almost like a father figure to me. I stored an ice block left over from another project on Gunnar’s land and documented the ice as it melted. As you can see in the lowest row of photographs, there is a jump where the block almost disappears. That’s because it started raining that night. I had a camera set up behind a window in a garage while I took some of the photos. For others, while I was away in the city, Gunnar pressed the shutter for me. This work was about making time explicit, making it visible.



The morning small cloud series 2006 was taken on the eastern side of Hekla, on a road to Domadalur, known as ‘The Valley of Doom’. Often when passing a small bridge, I saw a small cloud sitting there, blown by the wind between valleys. If you look closely on the left in each photo, you can see a car’s tyre tracks coming down the slope. This location is inside a national park, and I stopped my car on a little ridge between one valley to the next. It is a famous route leading from Hekla to a place called Landmannalaugar. The mountain in the distance is covered with moss, and someone had driven up there, off the gravel, leaving tracks on the moss, even though it’s illegal to drive off-road.

I first saw the tracks when I was a child. It’s now several decades since, they are almost gone, so I decided to document them. As I was setting up my camera, I saw the very faint beginning of this cloud forming. Then I shifted the camera and started documenting the cloud instead of the tracks. But the tracks can still be seen in the photos. I have referred to them when talking about the Arctic in the age of the climate crisis. The tracks say something about the impact of human traces and how slowly they disappear in the more-than-human habitat. That aside, this photo series ended up being about the cloud. The duration between the first and last photograph in the series is about one hour, maybe only half an hour. The cloud just slowly, slowly appeared.

GKB: When we started talking about ‘Presence’, particularly when I came to your studio in Berlin, we spoke a lot about tenderness and care. These are qualities I see in this set of images, in the act of paying attention to this small cloud forming, of watching and capturing it.

OE: Yeah. Really paying attention is key. All of these photos depict something unique to a certain landscape, and they all are concerned with defining a certain understanding of objects or space. *The large Iceland series #8* 2012 is one of my favourites. It shows a cliff just below a glacier where, I imagine, sometime long ago in geo-history a rock plateau collapsed. And there is a waterfall to the right with a hovering rainbow. I was on my way to photograph something I could only get to by helicopter when I saw this landscape. I wondered, how big was it? What was I looking at? I couldn't tell how thick the ice sheet breaking off the top was – 2 or 3 metres? Or 20, maybe 30 metres? I just couldn't tell at first from looking. There were no cows or cars or small houses to compare with, there was only one thing, the waterfall on the right. I could see the falling water had a certain speed. Of course, you can't see this in the photo, but it fell quite slowly, it was majestic. From this, I could tell it was actually a big waterfall. Generally speaking, the speed of falling water tells us not only how large a waterfall is, but also the scale of the landscape around it. It allows you to understand the size of your body in relationship to the surroundings, and suddenly it is as if the waterfall and the landscape are looking back at you and your scale becomes present to yourself. This process allows you to say, 'I am of the landscape', or even, 'I am the landscape', just as you could say, 'I am of the weather', or 'I am weathering'. It all depends on your ability to let the landscape see you back. That can be frightening, it can make you feel vulnerable.

GKB: I had some of those feelings myself when I saw this image, it stood out to me. I had a surprising sense of a personification, of care, in this raw and incredibly material landscape full of snow, with the frozen river coming to the cliff edge. It seemed the landscape itself was holding the rainbow – something that struck me as radiant, ethereal, ephemeral and vulnerable.

OE: It's interesting that even a single photo can hold a lot of narrative in it.

GKB: One reason I was drawn to *The large Iceland series #8* 2012 was for its resonance with *Riverbed* 2014 in the Queensland Art Gallery | Gallery of Modern Art Collection. The return of *Riverbed* is a significant part of this exhibition – an opportunity to examine it more deeply as a global artwork, as well as the relationship to Iceland.



Olafur Eliasson crossing a river in Iceland, 2007

OE: When you really lean into something, you can have an experience you might otherwise miss. For example, time is not something we usually have a relationship with, it simply structures our day. *Riverbed* gives you the opportunity to see that time serves many other functions, such as becoming aware of presence, in the sense of *being in the present*. We know this intuitively from the time it takes to breathe in and out.

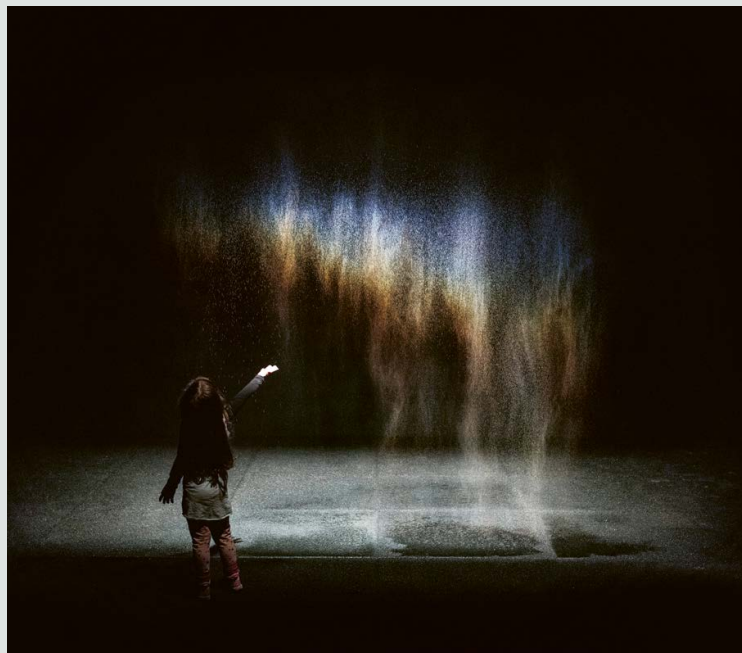
When I was at art school, I once stood in an empty swimming pool at a beach resort in Denmark. As I stood there, I noted my strongest experience was not standing in the swimming pool, or listening to the funny echo between its tiled walls; rather, it was the *absence of water*. I remember remarking to my friends how striking it was to feel what was *not* there instead of what was there. Which brings me back to *Riverbed*: in Iceland, you cannot really go to the highlands in winter because it's too cold, it's too dark, there is too much snow. In early spring, you can't go because there's too much meltwater, and the rivers are flowing over. In summer, you have to be quite adventurous to go – you can jump from stone to stone in the almost-empty riverbeds, and occasionally you can wade across them. These rivers often run through canyons.

Iceland is made of a highland, where nobody lives, and a lowland, and water runs from the highland to the lowland and on into rivers and the ocean. It carves these canyons into the mountains with these incredible riverbeds. Carving canyons is also how I think of museum spaces. An exhibition space is like a canyon carved out of societal rules. It is a safe space where rules can be reconsidered, re-evaluated or re-experienced. This isn't to say the art space or the museum is an uncontrolled space – it has its own rules. But nevertheless, it can host the experience of standing in a riverbed at the end of summer, when all the water has dried up. It hasn't been raining for a while, and there is nothing but the absence of water. There is this feeling of a space where there once was a lot of water, but all that is left now is a little creek running through it, a tiny amount of water compared to the amount needed to shape all the stones. You can sense the amount of ice and snow, and the brutality of the water. In a way, it goes back to that empty swimming pool: *Riverbed* is about the absence of the river. There are no seeds that grow into small grasses, and, because of that, there are no insects. And because of that, there are no birds, there is nothing. *Riverbed* is empty.

GKB: When I began talking to you about including *Riverbed* in QAGOMA's exhibition 'Water' (2019), Australia was experiencing drought, and so many of our rivers were empty. It was an unsettling period: as we installed the work, tropical rainforests were burning for the first time, and outside the skies were full of smoke. Inside the Gallery, it was just as surreal – suddenly the space was full of stones and rocks, as if there had been a landslide.

OE: What is important to say is that in Iceland there are more than 200 glaciers and they are all disappearing. I often think about the increasing absence of the glaciers. Some years ago, I returned to a series of glaciers I had last photographed 20 years earlier, with *The glacier melt series 1999/2019* 2019. The absence of ice in landscapes that had been full of ice 20 years earlier was glaring. It filled me with great sadness. I keep coming back to this idea that there are things and phenomena we are familiar with, yet we are not fully grasping their presence. Nor are we, with the glaciers, fully grasping the increasing absence of their presence. You know, it's not easy to really imagine the future of the climate crisis, is it? Even though we have so many facts at hand. We live in such a bewildering moment in time.

GKB: You've worked at this border between absence and presence for a long time, Olafur, and found ways to heighten our awareness of our own presence. Let's talk about your early work *Beauty* 1993, made at art school, a breakthrough for you in realising the central role of the viewer and our movement through space. Suddenly, approaching this mist of water with the light behind you, you get to the point where you're perceiving a rainbow, but this point, and how the rainbow is perceived, is different for each one of us.



OE: Yes, and it's the same in nature. In *Beauty*, you walk into a room with a curtain of mist sent down from a sprinkler in the ceiling. There is a simple spotlight in the ceiling, a bit like the sun, and when you walk towards the falling curtain of water, at some point you hit the angle where you see the rainbow. It's a relatively simple thing. I recommend it – it's a fun thing to have at home. Essentially, as you move around, the rainbow moves with you. It's very refreshing. As you walk up to the rainbow, it becomes narrow and more curvy. When you walk away, it grows bigger and sort of traces the shape of the misty curtain. You can experience it with someone and describe it, and the other person will say, no, that's not how it looks to me. The shape I see is completely different. Not even the colours are the same: depending on your body height, you will see more red, more purple or blue, essentially different parts of the colour spectrum. If you happen to be a young child, you might not see anything at first, until the angle of light is just right to your eyes.

There is a photo of a child looking at *Beauty*. The child probably has a small, curvy rainbow right in front of her eyes, but we see through the photographer's eyes, and we are all seeing different things. We might assume the little girl is looking at the same thing we are, but she isn't at all. She is probably touching the rainbow with her hand in front of her. So here we have, in terms of physics, two different things. *Beauty* is a work of art that, by nature, will be different for each person who looks at it. To me, the museum and the work of art give space for difference rather than sameness. That is quite fundamental, and truly important, because so little of such space is left in society.

GKB: This space for a difference of perspectives to be welcomed, and to coexist, is precious isn't it? Working with the museum, you ask us to think about how we experience, sense and understand the world together.

OE: So far we've spoken a lot about Iceland – but in a way, my work is not really about Iceland. I mean, Iceland has made me ask certain types of questions with a certain type of language, but I'm not trying to say anything about Iceland. I'm trying to explore our ways of sensing and engaging with the world and I'm trying to say something about the state of the world as I see it, not from my own perspective but from yours. And then there's the whole relationship of my art-making with science. *Beauty* is very much about science. And yet, the artwork revolves around seeing things that are familiar and hard to grasp at the same time. It's like a small, everyday miracle, a rainbow you can make in your garage. I like the fact that something as simple as dripping water can be magic, and even the absence of something can be touching.

GKB: There is something dramatic about people seeing different things while standing right next to each other. It's an insight into the fact that someone standing next to you can see the world differently.

OE: Yes, and it's precious to be able to experience this kind of multiplicity of perspectives. You're not only able to acknowledge that your own view is constructed, but also that the other person's view is equally conditioned by whatever heritage, legacy or cultural context they are coming from. The more you engage, the more you see.

My recent artworks using polarisation filters are about this, too. We will show two of these new works in Brisbane, *Your negotiable vulnerability seen from two perspectives* 2025 and *Your truths* 2025. There might be an object next to a mirror, but its reflection in the mirror looks completely different – it is very awkward, very unusual. If you make an effort, you might notice and get what's going on. You are seeing something that is impossible, something that is not there.

When you go into a gallery, you might feel invited to let your guard down. You may even sense that you're able to lower your defences. It's a vulnerability that takes you to a more courageous version of yourself. You say, 'I am going to engage; even though I don't really understand what is going on, I'm going to give it time and see what happens'. You could say there are very different perspectives offered by the polarisation works, and reading them one way is different to reading them another.

GKB: Another new work you've developed for the exhibition, and which shares its title, *Presence 2025*, also opens up the gallery space unexpectedly with mirrors. We move from Earth and Iceland in microcosmic form via a very small work, *Parabolic planet 2010*, to the broadest reaches of the universe in *Pluriverse assembly 2021*, with our interplanetary experience culminating in *Presence*. This is also a very dynamic work which relies upon our movement through the space. You use the moiré effect to do this ...

OE: Yes, a moiré effect occurs when two resonating patterns overlap each other. Usually, it's considered an unwanted effect in printing as it causes blur. But in this work, I'm trying to use it as if the sun were making us realise where we are, even that we are at all. You have to look at the sun in order to create the moiré effect, you are its co-producer.

GKB: We also see this active quality that is so important in your practice and in your studio processes – making models, testing materials, testing geometries and how things fit together – in the model table in *Model for your circular city 2024*.

OE: Within the context of Western culture, since the Renaissance – that is, since the onset of modernity – we have been spatially conditioned in particular ways. In the twentieth century, modern architecture systematised our relationship with space and time, with building increasingly focusing on cheaper and faster production. Modern suburbs were very much like boxes and grids and parcels: able to be replicated. But there were a number of people who came up with alternatives, including utopian architects like Buckminster Fuller (1895–1993) in the United States or the expressionistic architect Bruno Taut (1880–1938) in Germany. What interests me is what they saw. We live in times that need us to adapt to the state of the world, to the changing climate, but we are not. Imagine if everyone had a psychographic type of building fitted to themselves, we might have a multiverse of responses. Imagine what this would look like. So all those spatial experiments on the model table in *Model for your circular city* offer an alternative to modernity – failed or not. I think it's a fantastic thing to hold space for other sensitivities. See here, with this other work, *Firefly city 2025*, it's nice to see its reflections projected onto the wall. I look at this as a machine that alters the walls into an undefinable spaciousness, into crystalline flying objects disconnected from earthly rules. Maybe it's a firefly hotel.

GB: Maybe it's a spaceship.

OE: Yeah, a spaceship for fireflies to travel on to their next home, as we have taken their habitat.

GB: I feel we're heading towards a future in which we will need to think very differently about building and more broadly our relationship with the natural world, other life forms.

OE: I hope so. We know that Iceland's glaciers are going to melt, that is for sure. We also know why they are melting, and we know what to do to stop it, but we're not doing it. Only the future knows whether we'll do it eventually. I asked Johan Rockström, Director of the Potsdam Institute for Climate Impact Research in Germany why, despite the crystal-clear scientific evidence, there is no action. He said two things: first, it is still cheaper to build environmentally unhealthy than it is to build environmentally sane; second, it is still cheaper in the short term, in many situations, to use fossil fuels than it is to use sustainable energy. So the absolutely dominant factor in the climate crisis is money, profit, capitalism. People are not going to change their behaviour, building methods, anything at all for that matter, unless it becomes more expensive to continue as we are. So now, everything is about making it more affordable to be sustainable than not. That is the fastest way to become sustainable.

GKB: This takes us back to the beginning of our conversation, and looking towards the future. We need to make the shift to thinking of future generations, and this doesn't seem to be happening as quickly as we need.

OE: It's a true conundrum. Anything is more comfortable than choosing to sit with the truth, to sit with the grief and the reality of accepting where we are at. But this is how you go through trauma, how you become open to your own vulnerability and move toward healing. It's by turning what appears to be a weakness – vulnerability – into a strength. I think it's interesting to think that facing the future requires accepting that things have come to an end. There is a great quote by the American science fiction writer NK Jemisin in *The Fifth Season* (2015): 'Let's start with the end of the world, why don't we? Get it over with and move on to more interesting things.'

In the same way, I am leaning into future exhibitions with a confidence that things can be done differently. It seems to me that making exhibitions has fallen into a kind of mould of how to do it 'right', of who says what and who does what. To a great extent, that mould has been shaped by the economics, logistics and temporal frameworks of making exhibitions. Whereas the primary objective, of course, should be the art. To achieve this, you need proximity and collaboration, between the artist and curator, of course, but also with various other people in the museum. This is not simply a question of comfort, it's a question of politics.

Our conversation hasn't addressed your own engagement in this exhibition by being in my Studio a lot, Geraldine. You spent several weeks with us in Berlin. I feel there's a uniqueness to the way we have worked on 'Presence' that is worth highlighting.



GKB: When I first arrived at the Studio, we talked about what an artwork could do, and about the role of the museum. We also talked a lot about care and tenderness in the dynamic between art, artists, institutions and audience. We began my time at the Studio with thinking about care, hospitality and the role of the museum.

OE: Exactly, and even before then, we started talking over the phone during the pandemic. There was a slow-down of life in all areas at that time. We could drift in our conversations, we spoke a lot about intentions. The slowness allowed us to see things that we otherwise would not have seen.

GKB: We have always been interested to go deeper in a way, and for me to come and spend extended time at the Studio enabled so many insights into your creative process. I would sit down at lunch next to someone I hadn't met before and ask, 'Can I have a look at what you're doing, and can you tell me about it?' It was really so interesting to see not only the range of skills brought together at the Studio, but also the structures of care and thinking, the meetings between team members, the social membrane within the Studio.

OE: I hope the Studio is a place where you can admit to being hesitant or doubtful, and that it feels safe. Our overall aim is to create the opportunity for a new work of art to arrive. Because if we are to make art, the values of the artwork and the values of how we make it have to align. This also goes for how we connect with people from outside the Studio, such as yourself, Geraldine; this way of working is an inspiration for artworks not yet made. I am immensely grateful for this opportunity, not least to QAGOMA for supporting it – it's been a privilege. It is also an opportunity to see that if we slow down, we can in fact speed up. We see more by slowing down, we get more done.

GKB: Often, when an exhibition comes to a museum, artists bring discrete objects and the role of curators is to select or sequence them in space. But, in our process, we have also focused on the social, creative community the artworks come out of, and tried to think how to share or extend this to our Brisbane audience. Your work *Presence* has been through different evolutions: for a time, it was a circle of mirror wedges you could walk into, reflecting you back to yourself. There was this idea of seeing and understanding ourselves more deeply, maybe becoming aware of different parts of ourselves: creating an opportunity to understand what these different parts might be and even to have a conversation with them. We talked about whether this is something an artwork might facilitate.

OE: The opportunity, as I see it, is to feel safe enough to be able to lower your defences, to accept your own vulnerability, to hold on to fragility. It is part of being human. It is also about creating a space for an experience, so suddenly it's no longer about a sun. It is about an atmosphere. It becomes a situation. You know, fragility is not necessarily something one wants to see. But what if it became a success? What would this look like? What if you as a visitor said, 'This is a space, this is a work of art, this is a situation where I am able to be present to myself'. It would mean having choice. What do you want to do? What is your life? I guess what I am trying to get at is that we want to host the presence of the visitor in the exhibition, looking at – in this case – the sun, but also looking at themselves. The artwork becomes co-responsible for holding the viewer, for asking them to become present to it. It is a feedback loop. I would hope for institutions to align with that kind of hospitality. Then we'd see this flow into the exhibition opening invitations, into the communication of the show, into the painting of the walls – this overall alignment is very important to me.

When I think about the moiré effect, I think of being in motion. You need movement to activate it; you cannot be static. Perhaps the museum can nurture awareness of that potential in our visitors and in the experience of the artwork.

GKB: Perhaps this involves patiently giving ourselves the space, the slowness, as you say, and the fragility to find something we're not sure of yet. When I think about the moiré effect, I think of being in motion. You need movement to activate it; you cannot be static. Perhaps the museum can nurture awareness of that potential in our visitors and in the experience of the artwork.

OE: The successful outcome would be plurality, a space for different outcomes. Let's for a moment imagine a planet that has a compound vanishing point, a planet full of vanishing points. It would be the opposite of the central perspective. Let's call it the moiré planet. It has the most radical, decentralised perspective, it doesn't have a right and a wrong spot. The whole planet moves when you move. There is no single vanishing point following the trajectory of the perspectival lines that have conventionally indicated depth since the end of medieval painting. From that point onwards, architecture and city planning changed. It was a fundamental change, and today our senses still subscribe to that type of conditioning. So when we come into an exhibition standing on the shoulders of that legacy of cultural conditioning, we may be blind to other perspectives. But to be present in a room where an artwork responds to our movement is an offer of spaciousness and a critique of modernity at the same time. This is also why we talked about the importance of the Icelandic landscape, right?

GKB: Yes, there is such a sense of spaciousness and light in Iceland, as I experienced with you. Thinking through the works in the show, we've talked about *Presence*, and these four possible selves mirrored in an almost infinite-seeming space. And *Beauty*, where in each tiny droplet of water a rainbow is formed, waiting for our arrival: our motion and perception. You reach out to us. This approach is something both strong and fragile, isn't it?

OE: Maybe I can also refer to the opportunity to embrace the fertility of doubt. When do we experience this in public today? We don't have much of this, say, in parliamentary debates. Nobody stands up and says, 'Listen, everyone, I want to admit I am very uncertain. I'm in doubt and I am, in the present moment, really unclear about whether I should vote for this or that.' It takes courage to say it, to admit to yourself and to everyone that you need time to find out what you think about something. I think that's great, I would vote for that person because that is radical honesty.

